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café is trimmed with oak. There is a dado stippled in a dark old pink, above which is an oak dado rail. The walls are stippled in the same and finished with panel effects by means of gold borders. The frieze is a blending of pink and cream with Colonial wreaths in blue and green, and the ceiling is a blending of dull old pink to cream in the center, with a border of Colonial wreaths and ribbons.

The breakfast room is an imposing apartment, with pillars in the center. It is entirely decorated in old ivory and gold. The frieze has Colonial ornaments in gold, and there is a Colonial border on the ceiling.

Mr. Douthitt is a gentleman who aims more at pleasing those who entrust him with their work than at the monetary value of same. He makes a point of using the best materials that money can buy, and attending to every detail with a conscientious care that will certainly bring him fame if not fortune.

His whole aim is to employ real artists as decorators, which is a new departure from the present degenerative method of making artists of mechanics.

THE AMERICAN SCHOOL OF TAPESTRY PAINTING.

OF all the resorts in the city for pupils learning tapestry painting, none is so popular or so well equipped for teaching this important and highly profitable art than the American School of Tapestry Painting of No. 286 Fifth avenue, of which Madame Blanchard is the principal. Madame Blanchard was the first artist who introduced the teaching of tapestry painting as an art into this country, and her pupils have the rare advantage of being able to study an immense number of tapestry paintings, executed by the finest artists. Madame Blanchard announces in our advertising columns that her artschool will open for the winter session on the 1st of September, 1891, for practical instruction in tapestry painting for interior decoration, and all branches of painting as a fine art, including portraiture in pastels, oils and crayons. She carries in stock a large line of materials, silk and woolen tapestry fabrics and fabrics for upholstery purposes. Pupils who are not competent to make their own drawings or designs can obtain the materials with the drawings already executed. Her lessons in classes are held in the mornings and private tuition occupies the afternoons. Intending pupils should at once put themselves in communication with Madame Blanchard, as her capacity for accommodating pupils is limited.

F. SHUMACHER.

MR. F. SHUMACHER is a large importer of the choicest upholstery and drapery fabrics. He makes a specialty of the finest goods for wall and furniture coverings, and for hanging draperies. His stock comprises a large range of silk, wool, and cotton fabrics, flax and jute velours.

He has a large supply of silk tapestries in Louis XV. and Louis XVI. styles, suitable for the finest decorative trade. These goods range from fifty to sixty inches in width. There are magnificent patterns in brocatelles and brocades, and in broche weaves. There are magnificent embroiderings of floral designs, ranging from twelve to twenty colors.

He is exhibiting at present some magnificent Louis XV. panels, magnificently embroidered, the price being eighty dollars a yard. In lampas broche, which has a satin ground, the most gorgeous and refined effects are procurable.

He is showing a splendid reproduction of the identical tapestry which was designed as a wedding present for Marie Antoinette by the eminent artist Philip dela Salle. The original tapestry ornamented the boudoir of the ill-fated queen, and the pattern, as we see in its reproduction, is an artistic grouping of partridge and the emblems of the field, such as grain and wild flowers.

There are a great many metal effects introduced into tapestries at present, and many sumptuous patterns are shown with both figure and ground shot with threads of gold.

Decorators in search of fabrics that are at once artistic and fashionable, should not fail to inspect the beautiful line of goods imported by Mr. Shumacher.

THE TAINTOR SAW SET.

THE Taintor Manufacturing Co. of 86 Chambers street, New York, have recently put on the market the new saw set entitled the "Taintor," which is entirely different in principle and operation from all others, and has, we believe, important advantages.

As we are desirous of illustrating not merely the finished products of the wood worker's art, but also new tools of interest to our readers, we present herewith Fig. 1, a longitudinal section of the "Taintor," showing all working parts, the cut being three-fourths full size.

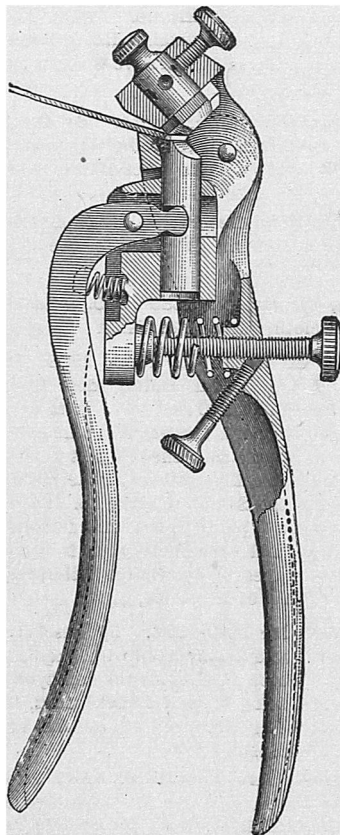


Fig. 1.

Fig. 2 is a section through the head of the saw set, showing the punch clamping the saw set against the anvil. Fig. 3 is a section showing position of parts when the handles are fully compressed.

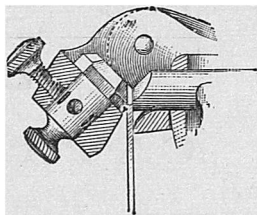


Fig. 3.

We have taken some trouble to inquire into the actual merits of this new tool, and we observe that the essential feature which distinguishes it from all others is that when in use it first grasps the tooth in a parallel vise, and then bends it. These two operations are accomplished by a single compression of the handles, automatically and without loss of time. As will be seen, the tool consists of a pair of handles of a size and shape convenient and comfortable to the hand, and a frame or head to which they are unequally pivoted. The handles are spread and held apart by the combined action of two spiral springs of unequal strength. The lower is the weaker one of the two, and in use is the first compressed, permitting the punch to clamp the saw tooth against the anvil. The instant the saw tooth is clamped, the movement is transferred to the upper handle, and the amount of bend depends on the final pressure of the handle, which is subject to regulation by a vertical screw set inside the larger spring. The position of this screw is made positive against any accident in use, by the smaller screw set at an angle between the handles, as shown in the figure.

The advantages of the "Taintor" saw set are that the construction is such that not only the tooth being set is in plain sight, but those immediately preceding and following it. The end of the tooth being set is protected, rendering it impossible for it to curl. The set does not dent or break the tooth, or buckle the saw, and the set is quickly and easily adjusted to the length and to the pitch when it is desirable to give the tooth. One motion bends the

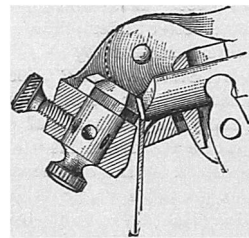


Fig. 3.

tooth into position, giving it the perfect form requisite for the best work, and then permanently sets it. The range of work that it is capable of doing is large, setting teeth from five to fourteen points to the inch, and saws as narrow as five-sixteenths of an inch, including the tooth. The adjustment is positive, and after the gauge is set for work it cannot slip. The leverage is powerful, and is attended by no lost motion. It will not tire the operator's hand, nor is it liable to slip off the tooth. All parts are interchangeable, and should any part prove imperfect, it will be replaced without charge. This size of set is intended for handsaws, and not intended to be used on crosscuts.

LITERARY NOTICES.

WHAT is the proper way to spend Sunday? The Rev. Dr. C. H. Eaton gives his views on the subject in an article which will be printed in the September number of the NORTH AMERICAN REVIEW.

THE princes and merchants of London in the Plantagenet period, their manner of living and doing, the palaces in which they lived, the structures which they reared, and what they did for posterity, will be pleasantly described by Walter Besant in the September number of HARPER'S MAGAZINE. Like his other London papers, this article will be amply illustrated with views of mediæval buildings, bridges, coats of arms, etc., many of which are still in existence.

LIEUTENANT RIDGELY HUNT, in his article on "The Steamship of the World" (the last of the interesting series on Ocean Steamships), in the September SCRIBNER'S, gives the following information about a trip around the world entirely by water: "The traveler from New York has been gone from start to finish, by the ocean highways to Europe, India, China, San Francisco, South America, and back to New York, nearly 200 days; has steamed over about 40,000 miles of water, and has spent \$4,000. He has learned that there are other lands and other peoples than his own worthy his admiration and study. Let him take a year and \$5,000 for this rounding the world, and he will be better satisfied and better informed, and appreciate more fully that 'going to sea clears a man's head of much nonsense of his wigwam.'"

"AT THE MARKET OF THE DEAD" is the title of a paper in the September ATLANTIC by Lafcadio Hearn, describing the fair held at the time of the Festival of the Dead in Japan. He writes: "Borne to the steps of the temple, at last I find myself able, to halt a moment, despite the pressure of the throng before the stand of a lantern seller, selling the most beautiful lanterns that I have ever seen. Each is a gigantic lotos flower of paper, so perfectly made in every detail as to seem a great living blossom freshly plucked; the petals are crimson at their bases, paling to white at their tips; the calyx is a faultless mimicry of nature, and beneath it hangs a beautiful fringe of paper cuttings, colored with the colors of the flower, green below the calyx, white in the middle, crimson at the ends. In the heart of the blossom

is set a microscopic oil-lamp of baked clay; and this being lighted, all the flower becomes luminous, diaphanous, a lotos of white and crimson fire. There is a slender gilded wooden hoop by which to hang it up; and the price is four cents."

THE list of contributors to THE POPULAR SCIENCE MONTHLY for September contains a goodly number of strong names. The opening article, by Prof. John Fiske, is on "The Doctrine of Evolution; its Scope and Influence," and cannot fail to give the general reader a better understanding of this great process. There is an essay by Herbert Spencer on "The Limits of State Duties," which embodies a strong argument against attempts by governments to mold artificially the characters of citizens. Dr. Andrew D. White continues his "Warfare of Science" series, describing the displacement of fetishism by hygiene. A fifth paper is contributed by Prof. C. Hanford Henderson to his illustrated series on "Glass-making." It describes the making of thermometers, hydrometers, telescope lenses, and other instruments of glass.

A Dainty device which HARPER'S BAZAR describes originates with a lady whose hands are skilled in cunning work, and who has, in addition, heaps of friends. Very often they send to her flowers—the choicest, the shyest, the rarest, of the season. She so loves the sweet blossoms that she cannot bear to have them fade utterly out of her life. By consequence she makes of them silken immortelles. It is done in this fashion: Setting the flower at ease in some dainty vase, with her needle she sketches it accurately upon a background of firm lustrous satin, delicate in color, and chosen to harmonize with the tints of the blossom, which is wrought with pre-Raphaelite fidelity. Then, underneath or above, at one side or in a corner, she writes a bit of verse chosen with special reference to the flower, its giver, or the occasion of giving, and embroiders the words in gold or silver thread. This particular woman keeps her achievements hidden in a napkin—otherwise a box. There is no reason, though, why the same thought should not make walls and couches and draperies blossom with more than the rose. It is quite possible thus to achieve panels for a boudoir that will have the charm of sentiment and association, or a pillow of poppies full of more than slumber's balm—in fact, to fill many things of daily use with the savor of friendliness and the enduring fragrance of remembered good deeds.

AN illustrated article in THE DECORATOR AND FURNISHER for June, which will be sure to attract attention and be read with interest, is one entitled "Sarah Bernhardt at Home," by Maurice Guillemot. The studio of the great actress, with its furnishings, is vividly described, and there are several illustrations to complete the picture. Another article is "Oriental House Furnishings," by Mrs. S. A. B. Putnam. The "Green Vaults of Dresden" are also illustrated. Some home-like offices, a description of the decorations of a Fifth Avenue mansion, with the serials, make up further attractions, and when the "Home Workshop" is added, an admirable number is complete. This most excellent and helpful magazine is published at 150 Nassau Street, New York City.—Toledo Daily Blade.

AN UNSOLICITED TESTIMONIAL.

HALIFAX, NOVA SCOTIA, August 7th, 1891.

Dear Sir.—Yours of the 24th ult. with enclosures came duly to hand.

The illustrations, and, by your aid the reading matter has been made quite presentable, so you may publish it unaltered.

I have been a constant devourer of the DECORATOR AND FURNISHER from its infancy, and at no time in its career has it been more interesting and instructive than the present. Were its merits appreciated it should have as wide a circulation as the CENTURY or HARPER'S.

Wishing you much success as a reward of your labors, believe me,

Yours truly,

JAMES MCEWAN.

BOOKS

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ARTISTS, AMATEURS, DESIGNERS,
AND DECORATORS.

The following Books will be sent, postage paid, on receipt of price. Address,

THE ART-TRADES PUBLISHING & PRINTING CO.,
150 Nassau Street, New York.

L'Ornement Polychrome. By M. A. Racinet. This standard work contains 120 colored plates, showing examples of decorative work in every style of art. Price, \$60.00.

A Grammar of Ornament. By Owen Jones. This book contains 112 colored plates in vivid colors, representing the various styles of ornament. Price, \$35.00.

Compositions Decoratifs. By Alph. Floquet. A portfolio containing 40 plates in the Renaissance style. Price, \$15.00.

Salon Illustré for 1889-1890. Each volume, bound in cloth, gilt. Price, \$4.00.

Le Nu du Salon for 1888, 1889, 1890 and 1891 and Le Nu du Salon des Champs de Mars, for 1889, 1890 and 1891. With descriptions by Armand Silvestre. These seven volumes are all that have been, as yet, published of this popular series of photographic illustrations of the nude pictures exhibited in the Salons referred to. Each volume contains some 32 photographs of the famous pictures and statues, and each photograph is accompanied by several pages of descriptive letterpress in the French. Price, each volume, \$2.00.

Le Salon for 1889-1890. By Baschet. Three magnificent volumes are filled with exquisite reproductions of Salon pictures by the heliotype process, each picture being in itself a work of art, the different plates being produced in various soft tints. Price, each volume, \$18.00.

Historical Art Furniture. A Portfolio containing 60 plates, with over 200 designs of all kinds of Artistic Furniture, from the Middle Ages, Renaissance Period and Epochs of Louis XIII to Louis XVI, of English, French, German and Italian workmanship. Drawn from originals in European museums and private collections. Price, \$7.50.

Modern Cottages. By J. H. Kirby. 125 Illustrations. Cloth. Price, \$2.50.

A Grammar of Coloring, applied to decorative painting and the arts. By George Field. A handy exposition of the origin and properties of color. Price, \$1.25.

Elementary Principles of Ornament. By James Ward. The contents of this book consist of a series of lectures delivered to the students of the Macclesfield School of art, England, by the author, who is Head Master of the school. It has been published for the use of students of art, more particularly those who have made a special study of design. Price, \$3.00. (See notice in September, 1890, issue.)

Lessons in Decorative Design. By Frank G. Jackson. Mr. Jackson is the second master in the Birmingham Municipal School of Art. This admirable work has been prepared to assist students in their early decorative attempts by showing them the constructive origin of ornamentation, and the profuse illustrations make clear the guiding principles and orderly methods that underlie true decoration of every kind. It is an admirable work. Price, \$3.00.

Das Mobil. By Messrs. E. Lambert and A. Stahl, architects. This is an illustrated history of fashionable furniture of all countries in historical order. No such work has heretofore appeared. There are one hundred plates in black and colors, and the artistic merit of the book is without parallel. Aside from its artistic and historical significance, the work has a practical purpose in supplying the lover of art, the cabinet maker and manufacturer original and well chosen specimens of the styles of the different periods, which they can use as models for new creations. Price, half bound in cloth, \$12.00.

Design in Textile Fabrics. By Thomas R. Ashenhurst, Head Master of the textile department in the Bradford Technical College. The book is illustrated with 10 colored plates and 106 diagrams. This admirable work clearly and fully illustrates the ornamentation, utility and economy of textile fabrics of every description. The decoration, as well as the construction of the cloth is fully treated of, and the book should be in the hands of everybody in the carpet and upholstery trades. Price, \$2.00.

Italian Renaissance. A collection of 50 Plates of Details from Italian Buildings, chiefly Renaissance, by John Kinross, architect. In portfolio. Price, \$12.00.

Ancient and Modern Ornaments. A collection of 120 plates of Detail Ornaments, in Stone, Wood, Wrought Iron, Terra Cotta, etc., etc., from all nations and all ages, with descriptive list of the plates. Price, \$7.50.

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